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principle he was inflexible, and one can see in these pages how men who were more in the public eye than he was were influenced by his advice, and how often they sought his counsel. His call to a more public position, that of the deanery of Lincoln, was due to Mr. Gladstone, and though in every respect he most conscientiously performed the duties of the head of a great cathedral church, there was nothing in Dean Wickham's administration that caused him to take a notable position. As a commentator on Horace, the dean fully realized the delicacy of his task, and so thoroughly appreciated the temperament of his original that his edition of the great Augustan poet is certain to be consulted by all Horace enthusiasts, even though in his notes and translations there can be found no striking discoveries or new departures.

W. L. BEVAN.

STATE SOCIALISM IN NEW ZEALAND. By James Edward Le Rossignol. New York: T. Y. Crowell & Company. \$1.50.

New Zealand may be called, without exaggeration, an experiment station in sociology, and therefore such a book as that prepared by J. E. Le Rossignol, of the University of Denver, and W. D. Stewart, a New Zealand barrister, deserves a hearty welcome. The details of governmental administrations in regard to land tenure, railway control, public finance, old age pensions, state fire insurance, labor arbitration, are carefully and clearly given. It is interesting to know that wages in Denver are higher than they are in New Zealand, the only exception being that unskilled labor seems both in Australia and in New Zealand to be better remunerated than in the United States. As to the prices of food and clothing, we learn that a workingman can buy clothes as cheap in Denver as in Wellington, though they would not be made to order for an equivalent price; but the prices of meat, especially mutton, are much lower in New Zealand. Asiatic immigration is practically prohibited through the imposition of the dictation test, which it would be practically impossible for anyone but an English-speaking laboring man to pass; and in the opinion of the authors of this book, the success of the New Zealand experiment in collectivism has been made

possible only because the islands are isolated from the rest of the world. So advantageous is their position in this respect that the authors of this work regret that the New Zealanders have shown a willingness to adopt a more radical social experiment. For example, the institution of private property is still held to as the ideal for public and private prosperity, and nothing as yet has affected New Zealand for the benefit of the discontented class of laborers who have not saved enough by labor to take advantage of the liberal land legislation of the government. The farmers support the principle of the freehold of land, while there is already in existence a group of labor rights leaders who are agitating for a thorough-going system of land nationalization.

W. L. BEVAN.

THE BEN GREET SHAKESPEARE for Young Readers and Amateur Players.
The Tempest and A Midsummer-Night's Dream. New York: Doubleday, Page & Company.

If all the volumes of the Ben Greet Shakespeare measure up to the standard of the two already published, the series should do much to vitalize our supreme dramatist. Indeed, it might well be placed, along with Lamb's *Tales*, in the library of every high school, where it should not only promote interest in Shakespeare, but be a constant source of helpfulness in the study of plays as plays.

A foreword devoted to "A Few General Rules or Customs of Acting" is simple and informing; it is typical of the work as a whole in that it gives the fruitage of experience without cramping dogmatism. The text of the play occupies the right-hand pages, while the pages to the left are reserved for practical notes, diagrams of the positions of actors, and stage directions and suggestions. By this method the reader is assisted in visualizing the scenes and the amateur player is given instructive guidance. The plays are cut judiciously, and the means of further alterations are suggested. All in all, the volumes represent, not only a living commentary upon Shakespeare, but also a most sensible course in amateur acting.

GARLAND GREEVER.